

SERIE PARA FLAUTA DULCE

2

LEOPOLDO MOZART

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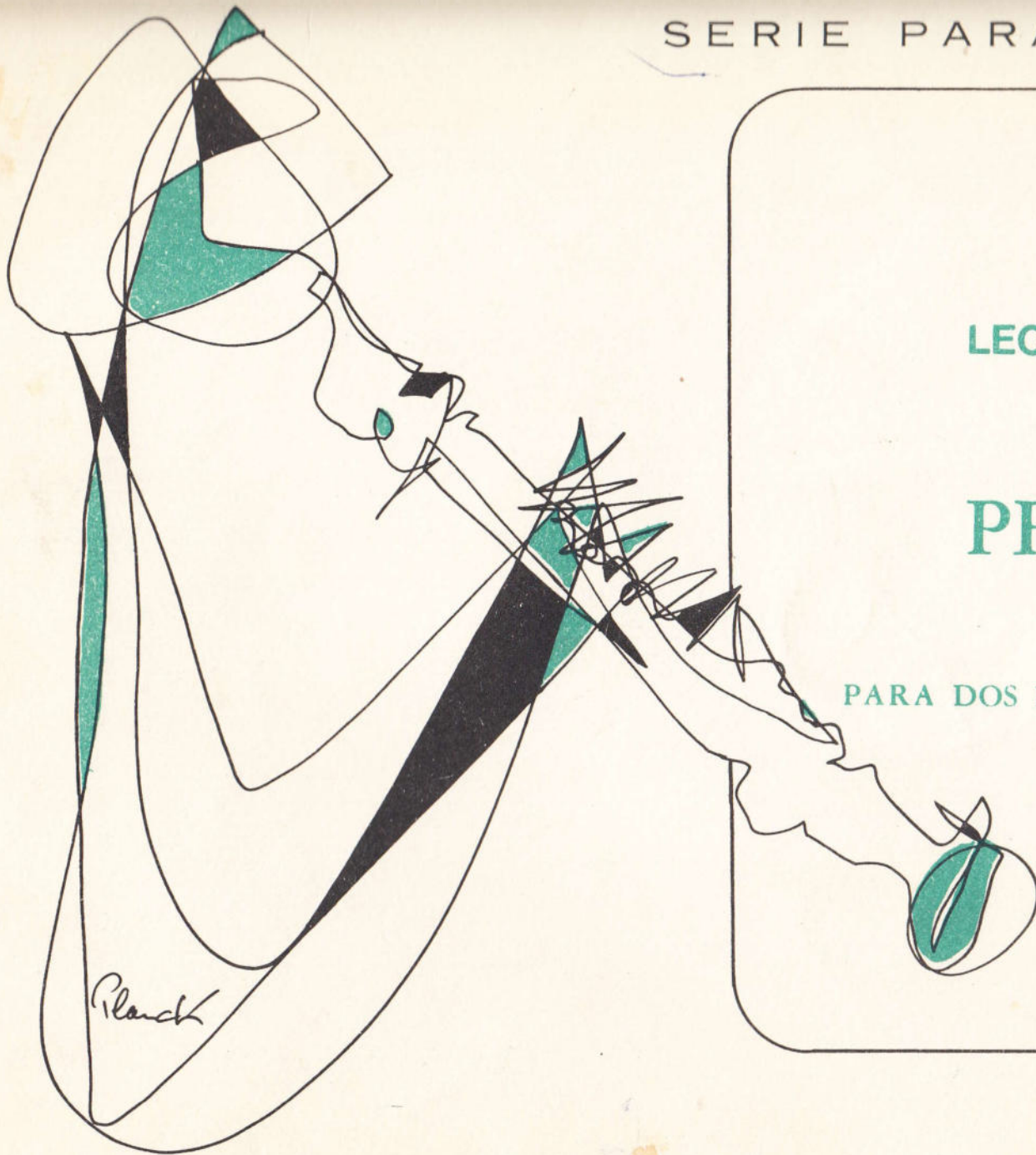
PEQUEÑAS PIEZAS

PARA DOS FLAUTAS DULCES SOPRANO

Selección y adaptación de
MARIO A. VIDELA

D. A. I. A. M.
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LEOPOLDO MOZART

(1719-1787)

15 PEQUEÑAS PIEZAS

para dos flautas dulce soprano

Selección y adaptación

de

MARIO A. VIDELA

Editores exclusivos

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PREFACIO

La presente selección ha sido extraída de los "Cuadernos de Música" que Leopoldo Mozart compaginó con sentido pedagógico para iniciar a sus hijos Wolfgang y Nannerl en el estudio del teclado. Probablemente no todas las piezas fueron escritas por el mismo Leopoldo pues en el conjunto de obras han podido identificarse composiciones de Telemann, Carl Ph. E. Bach, Hasse, Scholtze y otros autores alemanes como así también varias melodías de origen folklórico.

Fueron estos modelos de sólida estructura melódica y sencilla base armónica los que, sin duda, inspiraron al joven Mozart entre los seis y los ocho años al componer sus primeras piezas para teclado, tan simples y sin embargo tan perfectas.

Al realizar el arreglo de las presentes piezas para dos flautas dulces soprano la voz superior del original fue conservada sin modificación alguna mientras que la voz inferior, originalmente escrita en clave de Fa, fue adaptada en una versión libre. En algunos casos se intercambiaron las voces a fin de conferir mayor interés al diálogo instrumental.

Ornamentación:

Los ornamentos indicados, algunos de los cuales fueron agregados por el revisor (Nos. 7, 8, 10 y 14) deberán ejecutarse, de acuerdo a la práctica de la época, de la siguiente manera:

Notación <i>Written</i>	
	Trinos Praller Mordente
Ejecución <i>Played</i>	

PREFACE

The works included in this collection have been chosen from the "Cahiers de Musique" that Leopold Mozart prepared specially for his sons Wolfgang and Nannerl, as a pedagogical guide for their first studies of the keyboard. Not all these pieces were composed by Leopold Mozart, as amongst them it has been possible to identify compositions by Telemann, Carl Ph. E. Bach, Hasse, Scholtze, and other German composers, as well as various melodies of folkloric origin.

These models, of solid melodic structure and simple harmonic base were no doubt those which inspired young Mozart at the age of six and seven years to compose his first pieces for piano, so simple and yet so perfect.

Upon arranging the pieces contained herein for two descant recorders, the original high voice was not modified at all, whilst the lower voice written in F was adapted to the recorder in a free version. In some instances the voices are interchanged to add interest to the instrumental dialogue.

Ornamentation:

The ornaments shown, some of which were added by the arranger (Nos 7, 8, 10 and 14), must be performed according to the practice prevailing at the time they were originally written, as follows:

Danza Suaba

~

Swabian dance

Allegretto



Burlesque

3

Allegretto

2

Musical score for Burlesque, Allegretto. The score consists of two systems of two staves each. The first system is marked with a circled '2'. The key signature is one sharp (F#) and the time signature is 2/4. The music features a lively melody with eighth and sixteenth notes, and a rhythmic accompaniment. The second system continues the piece with similar notation and a repeat sign at the end.

Menuet

3

Musical score for Menuet. The score consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music is a waltz, characterized by a steady bass line and a melodic line with eighth notes. The first system is marked with a circled '3'. The second system concludes the piece with a trill (tr) in the final measure of the upper staff.

Menuet



Polonaise

5

The musical score is written for a Polonaise in 3/4 time. It consists of three systems, each with a treble and bass staff. The first system is marked with a circled '5'. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second system includes repeat signs. The third system concludes with a double bar line.

El cuerno de caza ~ The Hunting Horn**Moderato**

6

Entrée
Allegro

7

Marche

Allegro

7

8

This block contains the musical notation for the Marche section, measures 8 through 12. It consists of two systems of staves. The first system has two staves, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system also has two staves in the same key and time. The music features a variety of note values including eighth and sixteenth notes, as well as rests and trills. Measure numbers 8, 9, 10, 11, and 12 are indicated at the beginning of their respective measures.

Aria

Allegretto

9

This block contains the musical notation for the Aria section, measures 9 through 13. It consists of two systems of staves. The first system has two staves, both in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second system also has two staves in the same key and time. The music includes triplets, indicated by a '3' over a group of notes, and trills. Measure numbers 9, 10, 11, 12, and 13 are indicated at the beginning of their respective measures.

Gigue

Allegro

10

Musical score for Gigue, Allegro, in 6/8 time. The score consists of four systems of two staves each. The first system is numbered 8 and 10. The music is in G major (one sharp) and 6/8 time. It features a lively, rhythmic melody with many eighth and sixteenth notes. The second system includes repeat signs. The third and fourth systems continue the melody and accompaniment. The piece ends with a double bar line and a repeat sign.

Menuet**Polonaise**

Passepied

Allegretto

13

The musical score is written for two staves in 3/8 time. The tempo is marked 'Allegretto'. The first system is numbered '13'. The music is in the key of D major (one sharp). The score consists of four systems of two staves each. The first system is numbered '13'. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line and repeat dots.

Bourrée

11

14

This musical score is for a piece titled "Bourrée". It consists of six systems of two staves each, representing measures 14 through 19. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are several dynamic markings, including a "p" (piano) in measure 14 and a "tr" (trill) in measure 17. The score concludes with a double bar line in measure 19.

Aria

15

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains measures 15 through 22. The bottom staff is also in treble clef with the same key signature and time signature, containing measures 15 through 22. The music features a variety of note values including eighth and sixteenth notes, as well as rests and slurs.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains measures 23 through 30. The bottom staff is also in treble clef with the same key signature and time signature, containing measures 23 through 30. The music continues with various note values and rests, including a trill in measure 28.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains measures 31 through 38. The bottom staff is also in treble clef with the same key signature and time signature, containing measures 31 through 38. The music concludes with a final cadence in measure 38.

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